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DARK HORSE
COMICS
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PORMAN

DARK HORSE COMICS™

ALIENS:
HORROR SHOW
PART 3 OF 3
WRITER: SARAH BYAM
ARTIST: DAVID ROACH
LETTERER: PHIL OWEN
COLORIST: ALEX WALD

PREDATOR:
BLOOD FEUD · PART 2 OF 4
WRITER: NEAL BARRETT, JR.
ARTIST: LEO DURAÑONA
LETTERER: ELLIE DE VILLE
COLORIST: ERIC VINCENT
CONSULTANT, JAPANESE HISTORY: PIERCE WATTERS

MAD DOGS
PART 2 OF 4
WRITER: JOHN ARCUDI
PENCILLER: ANDY DIMITT
INKER: CHRIS WARNER
LETTERER: CLEM ROBINS
COLORIST: RACHELLE MENASHE

INDIANA JONES
AND THE SHRINE OF THE SEA DEVIL
PART 3 OF 4
WRITER & ARTIST: GARY GIANNI
LETTERER: BILL SPICER
COLORIST: ALEX WALD

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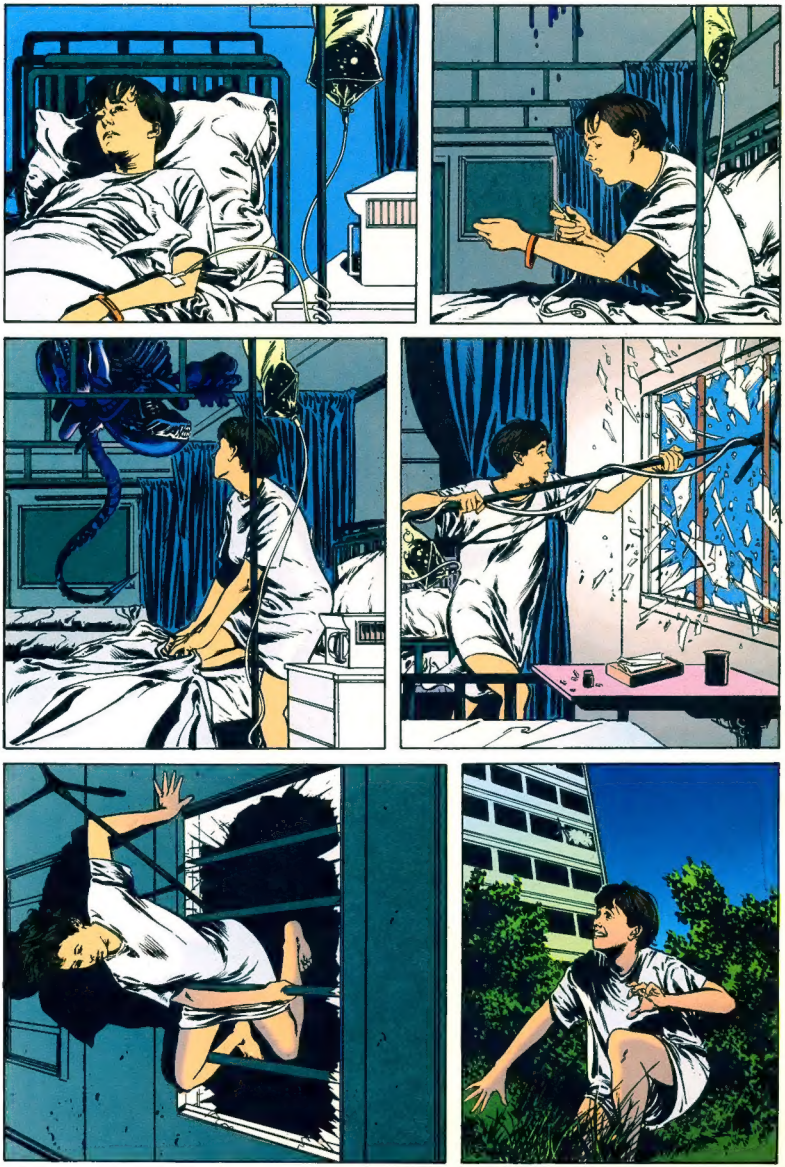
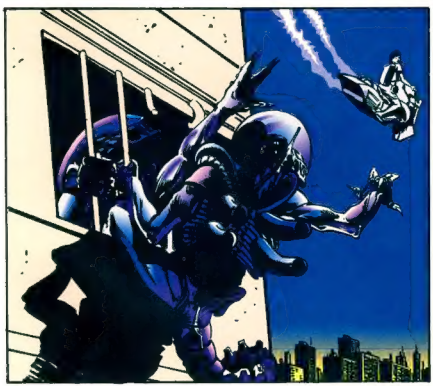
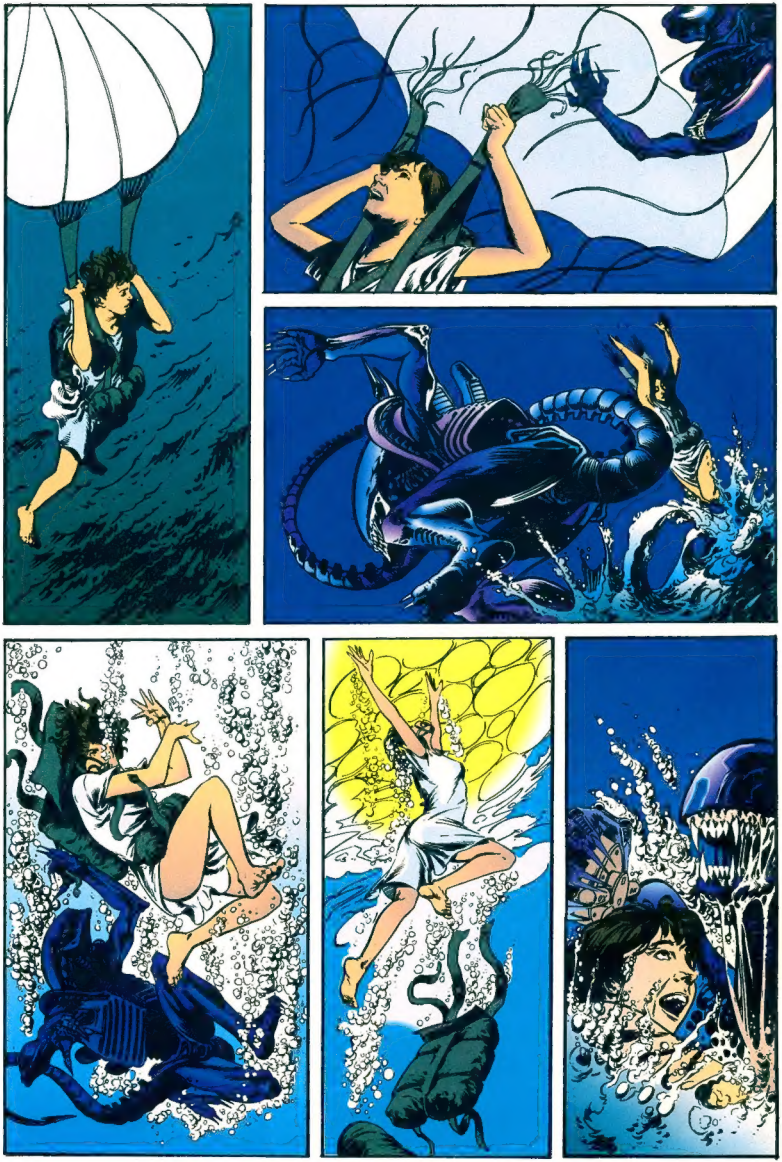
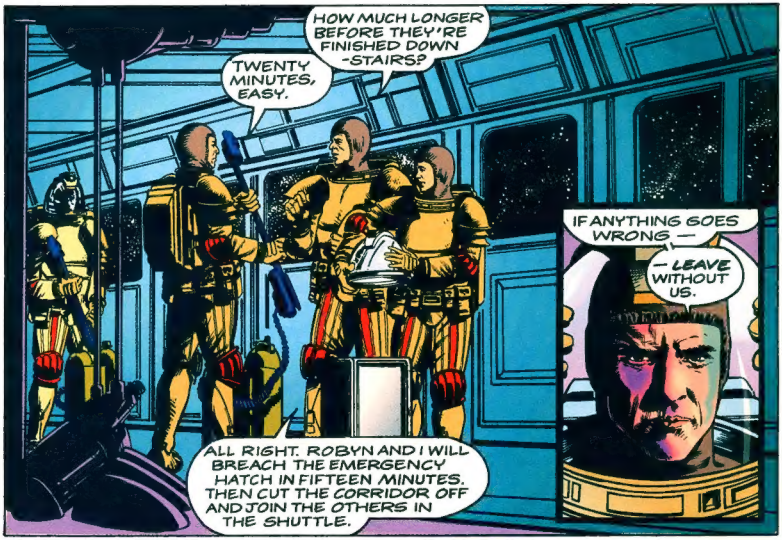
YOU'VE HAD MY DAUGHTER IN YOUR PRECIOUS INSTITUTION FOR FIVE YEARS, DR. KAF.
WE HAD HOPED TO BREAK THROUGH HER CATATONIA BY NOW, BUT THESE THINGS... WELL, THEY HAPPEN SOMETIMES.
ALIENS
Horror Show: Part 3
NOT TO MY DAUGHTER, THEY DON'T.
I BROUGHT YOU A FRIGHTENED CHILD, AND YOU TURNED HER INTO A VEGETABLE.
I KNOW YOU'VE BEEN SELLING THEIR BRAIN SCANS TO ORSON MASCH ENTERTAINMENT INDUSTRIES.
OMEI GENEROUSLY FUNDS OUR RESEARCH HERE.
YOUR DAUGHTER WAS IN YOUR CUSTODY FOR EIGHTEEN YEARS BEFORE YOU PLACED HER DAMAGED PSYCHE ON MY DOORSTER
DO NOT PUNISH ME FOR YOUR PATERNAL GUILT.
YOU'VE GOT ONE HELL OF A NERVE, OLD MAN--
--I WILL CLOSE DOWN THIS LITTLE HOUSE OF HORRORS.
OH, YOU WILL TRY. AND YOU WILL WASTE A GREAT DEAL OF MONEY.
YOU SEE, THE LUNA CITY COUNCIL SUPPORTS OUR WORK HERE--AS DO A NUMBER OF OUR MORE FINANCIALLY INFLUENTIAL CITIZENS.
"IT'S SOCIAL DENIAL, MY GOOD MAN. SINCE WE LOST THE PLANET TO THE ALIENS, EVERYONE IS AFRAID--
"--BUT NO ONE WANTS TO ADMIT IT. BETTER TO HIDE THE EXTREME CASES--
"--TOO MUCH LIKE THE DEMONS IN OUR OWN BELLIES. BELIEVE ME, SIR--
"--THERE'S NOTHING YOU CAN DO."



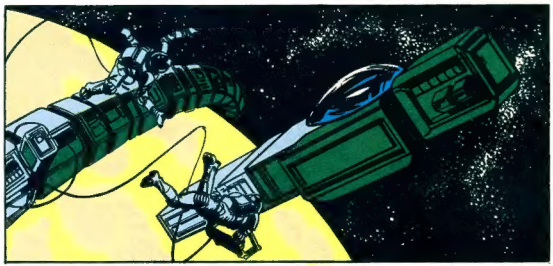


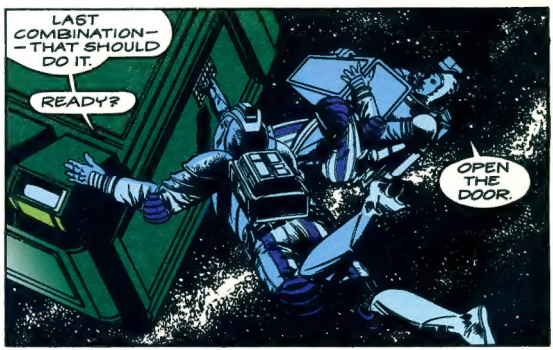


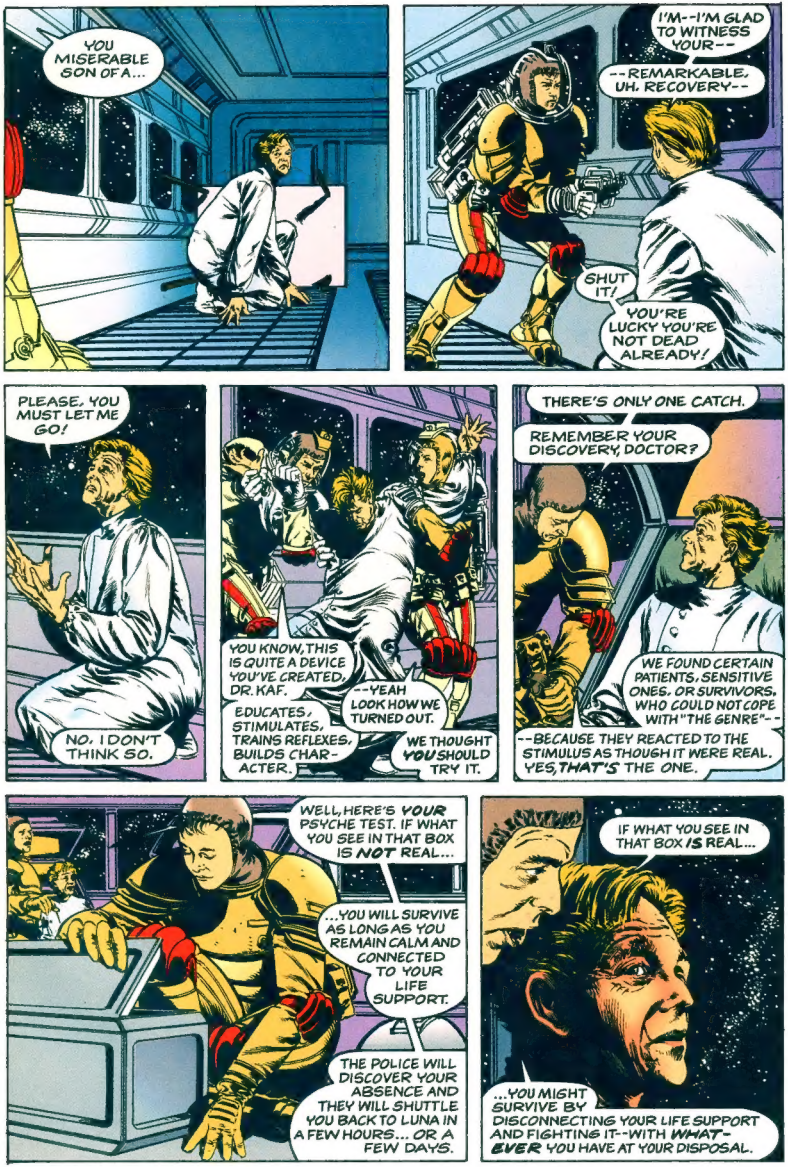
WAKE UP, HONEY.
ROBYN-WAKE UP.
KOFF KOFF!
THE NIGHTMARE'S OVER.
KOFF KOFF KOFF!
HURRY WITH THAT SUCTION--
--SHE'S GONNA DROWN!
HER PULSE IS RETURNING TO NORMAL.
I THOUGHT --OH GOD--
--THEY WERE EVERYWHERE.
I KNOW, ROBYN. BUT IT'S OVER NOW.
YOUR FATHER HELPED US--WE TOOK CONTROL OF THE LAB THIS MORNING.
DR. KAF HAS RETREATED TO THE TOP CUBE OF THE EAST WING IN HIS PRECIOUS SENSORY LAB.
YOU'VE TRAPPED HIM IN THE NIGHTMARE ROOM?!
YOU GOT IT.

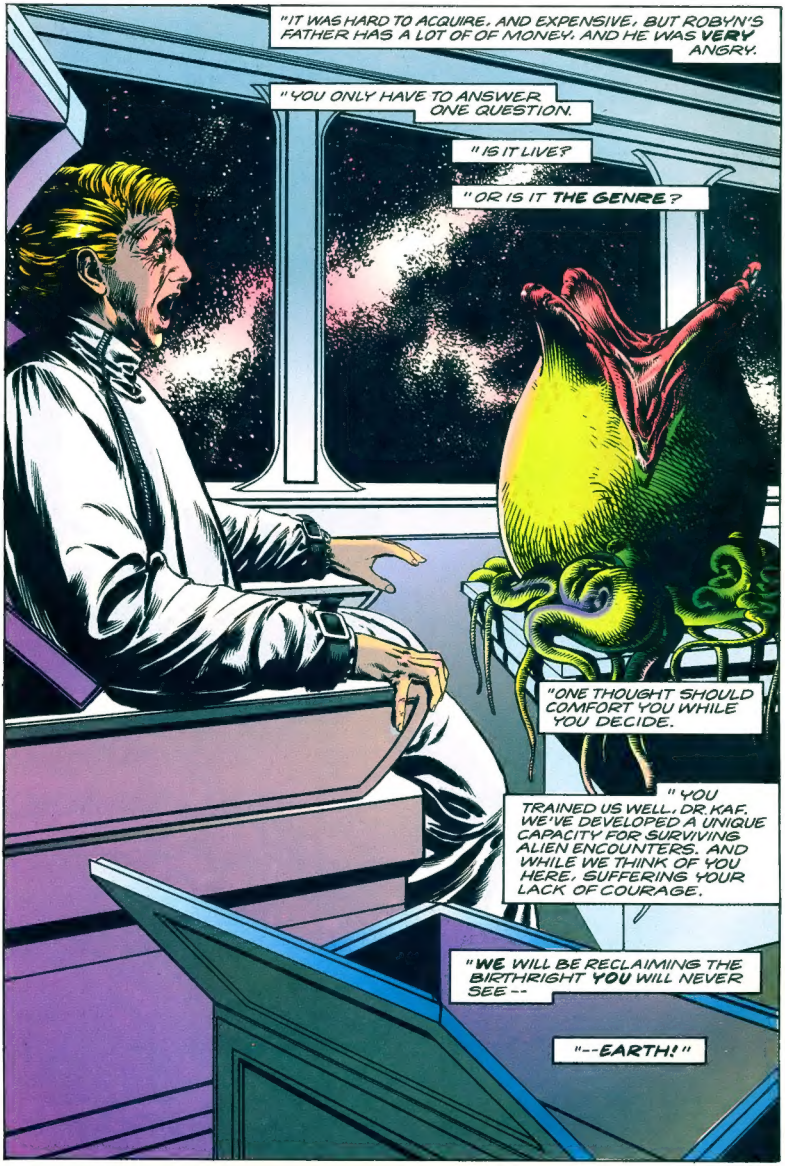

HOW MUCH LONGER BEFORE THEY'RE FINISHED DOWN -STAIRS?
TWENTY MINUTES, EASY.
ALL RIGHT. ROBYN AND I WILL BREACH THE EMERGENCY HATCH IN FIFTEEN MINUTES. THEN CUT THE CORRIDOR OFF AND JOIN THE OTHERS IN THE SHUTTLE.
IF ANYTHING GOES WRONG —
— LEAVE WITHOUT US.

EXIT 7
SCARED?
ARE YOU KIDDING? AFTER WHAT I'VE BEEN THROUGH?
HONEY, THIS IS THE REAL THING.
YEAH — RIGHT.




LAST COMBINATION — — THAT SHOULD DO IT.
READY?
OPEN THE DOOR.


YOU MISERABLE SON OF A...
I'M--I'M GLAD TO WITNESS YOUR--
--REMARKABLE, UH, RECOVERY--
SHUT IT!
YOU'RE LUCKY YOU'RE NOT DEAD ALREADY!
PLEASE, YOU MUST LET ME GO!
NO. I DON'T THINK SO.
YOU KNOW, THIS IS QUITE A DEVICE YOU'VE CREATED, DR. KAF.
--YEAH LOOK HOW WE TURNED OUT.
EDUCATES, STIMULATES, TRAINS REFLEXES, BUILDS CHARACTER.
WE THOUGHT YOU SHOULD TRY IT.
THERE'S ONLY ONE CATCH.
REMEMBER YOUR DISCOVERY, DOCTOR?
WE FOUND CERTAIN PATIENTS, SENSITIVE ONES. OR SURVIVORS, WHO COULD NOT COPE WITH "THE GENRE"--
--BECAUSE THEY REACTED TO THE STIMULUS AS THOUGH IT WERE REAL. YES, THAT'S THE ONE.
WELL, HERE'S YOUR PSYCHE TEST. IF WHAT YOU SEE IN THAT BOX IS NOT REAL...
...YOU WILL SURVIVE AS LONG AS YOU REMAIN CALM AND CONNECTED TO YOUR LIFE SUPPORT.
THE POLICE WILL DISCOVER YOUR ABSENCE AND THEY WILL SHUTTLE YOU BACK TO LUNA IN A FEW HOURS... OR A FEW DAYS.
IF WHAT YOU SEE IN THAT BOX IS REAL...
...YOU MIGHT SURVIVE BY DISCONNECTING YOUR LIFE SUPPORT AND FIGHTING IT--WITH WHATEVER YOU HAVE AT YOUR DISPOSAL.


"IT WAS HARD TO ACQUIRE, AND EXPENSIVE, BUT ROBYN'S FATHER HAS A LOT OF OF MONEY, AND HE WAS VERY ANGRY.
"YOU ONLY HAVE TO ANSWER ONE QUESTION.
"IS IT LIVE?
"OR IS IT THE GENRE?
"ONE THOUGHT SHOULD COMFORT YOU WHILE YOU DECIDE.
"YOU TRAINED US WELL, DR. KAF. WE'VE DEVELOPED A UNIQUE CAPACITY FOR SURVIVING ALIEN ENCOUNTERS. AND WHILE WE THINK OF YOU HERE, SUFFERING YOUR LACK OF COURAGE.
"WE WILL BE RECLAIMING THE BIRTHRIGHT YOU WILL NEVER SEE --
"--EARTH!"

NEITHER OF YOU SAW A THING. THEN? NOTHING?
EVERYTHING WAS LIKE THIS WHEN WE GOT HERE. BY THE WAY, I'M BLIND, INSPECTOR. I WOULDN'T HAVE SEEN ANYTHING IF I'D BEEN HERE.
PREDATOR
BLOOD FEUD
PART 2

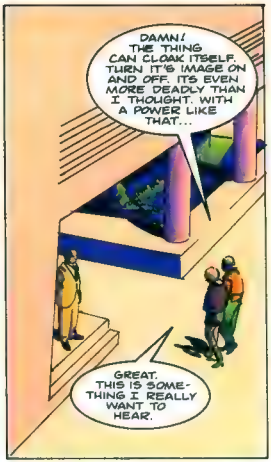
MY APOLOGIES. A POOR CHOICE OF WORDS
I KNOW WHO YOU ARE, SENSEI. YOU UNDERSTAND I MUST ASK THESE QUESTIONS.

I UNDERSTAND, OF COURSE. I'VE TOLD YOU WHAT I KNOW...YOU CAN SEE WHAT HAPPENED. I CAN'T. SOMETHING GOT IN HERE AND SLAUGHTERED MY PUPILS, MY FRIENDS. APPARENTLY THEY PUT UP A FIGHT. THIS IS WHAT I WOULD EXPECT THEM TO DO.
YOU SAID--SOME THING YES?

SO?
NOT SOME ONE SOME THING. AN INTERESTING CHOICE OF WORDS
THIS MANIAC BUTCHERED MY FRIENDS, INSPECTOR. YOU WANT TO GIVE HIM A NAME, FINE. CALL HIM WHATEVER THE HELL YOU LIKE.

I HAVE BOTHERED YOU ENOUGH. WE WILL BE DOING WHAT WE CAN, TANAKA-SAN.. AH, I WOULD ASK YOU NOT TO TALK TO THE NEWS MEDIA. SOMETHING LIKE THIS. THE PUBLIC . A KILLER ON THE LOOSE..
I HAVE NO INTENTION OF TALKING TO ANYONE.
GOOD. WE WILL NOT LET THEM PAST THE POLICE LINES, OF COURSE
YOU THINK HE BOUGHT ANY OF THAT?
NOT UNLESS HE'S FEEBLE-MINDED. YOU SAID SOMETHING EARLIER ABOUT A DRINK
TEA?
TO HELL WITH TEA.
IF I RECALL, THE DRINKS ARE AT MY PLACE. WHICH IS FINE, BECAUSE WE ARE NOT STAYING HERE.
ELAINE, I CAN'T EXPLAIN THIS. BUT I SAW THAT THING. I REALLY SAW IT...
WHAT ARE YOU TALKING ABOUT?
I DON'T KNOW WHAT I'M TALKING ABOUT I JUST KNOW WHAT I SAW. A HEAT IMAGE, INFRA-RED. THE WAY OUR DEVICE OUGHT TO WORK FOR A SIGHTLESS PERSON ..
AND YOU JUST-- WHAT? SUDDENLY SAW THIS CREATURE? PICKED UP ITS RADIATION IN YOUR HEAD? JESUS, YOU'RE GIVING ME THE CREEPS, PAL. LIKE I NEED SOMETHING ELSE TO THINK ABOUT.
IT HAPPENED, ELAINE...
I BELIEVE YOU, LOVE. BUT IF YOU'RE ASKING ME FOR AN ANSWER, FORGET IT. THEY DIDN'T COVER THIS AT MED SCHOOL.
SOMETHING ELSE TALKING ABOUT IT BROUGHT THE MEMORY BACK. SOMETIMES I COULD SEE THE THING SOMETIMES I COULDN'T...

JUTA... I CAN SEE, AND THE SAME THING HAPPENED TO ME. THAT THING WAS -- IT WAS THERE AND THEN IT SORT OF FADED OUT. I THOUGHT I WAS JUST SCARED AND MAYBE DIDN'T WANT TO SEE IT.


DAMN! THE THING CAN CLOAK ITSELF. THEN IT'S IMAGE ON AND OFF. IT'S EVEN MORE DEADLY THAN I THOUGHT. WITH A POWER LIKE THAT...
GREAT. THIS IS SOMETHING I REALLY WANT TO HEAR.

YOU SAID SOMETHING, JUTA AFTER IT WAS GONE THAT IT CAME HERE FOR YOU. BECAUSE IT-- DIDN'T GET YOU LAST TIME ..
WHY DID I SAY THAT? BECAUSE THAT'S WHAT CAME INTO MY HEAD. HOW THE HELL DO I KNOW?

IF I COULD TELL YOU THAT, MAYBE I'D HAVE SOME OTHER ANSWERS ..
GOD, ELAINE, I'M NOT THINKING STRAIGHT. I SHOULD HAVE BURIED SHADOW. SHE WAS MY FRIEND AS WELL AS MY EYES, AND I JUST-- LEFT HER THERE
JUTA-CHAN IT'S OKAY

IT'S NOT OKAY WITH ME.
I DON'T GUESS I HAVE TO ASK. YOU'RE GOING TO SIT HERE, RIGHT? YOU'RE NOT COMING TO BED
YOUR COMPUTER HAS ALL THE DATA I'VE GOT BACK AT THE HOUSE. I HAD A COUPLE OF THOUGHTS ABOUT THE DEVICE...
UH-HUH

YOU THINK WE DID THE RIGHT THING, NOT TELLING THAT COP?
WHAT WOULD HE DO IF WE DID? GET EVERYONE OUT OF TOKYO? WE'RE NOT TALKING "GODZILLA" HERE, ELAINE. THAT THING WANTS TO SHOW UP AGAIN, IT WILL...

... IN SCHEMATIC NUMBER THIRTY-TWO, AMPLIFICATION OF THE INFRARED, TRIAL NINE-ZERO-NINE INDICATES THAT THE--
YOU HAD ME COLD, YOU UGLY BASTARD! YOU HAD ME, AND THEN YOU LET ME GO. WHAT DO YOU WANT WITH ME?
I WAS HAVING THIS DREAM YOU WERE LECTURING AT THE UNIVERSITY, TELLING US WHERE THAT THING CAME FROM. YOU WANT TO FINISH THAT UP?
WHAT IS IT YOU SAY IN YOUR WESTERNS? "HE'S NOT FROM AROUND THESE PARTS."
GEE, THANKS, MR. SCIENCE
IF I HAD AN ANSWER, ELAINE, I WOULD TELL YOU
"... I WOULD TELL YOU AGAIN, JUTA-CHAN-- DO NOT THINK OF YOURSELF AS BEING. YOUR ENERGY IS NOT A FORCE IN THE 'NOW.' YOU ARE THE CULMINATION OF YOUR THOUGHTS, NOT THE BECOMING..."
"YES, LORD SUGAI," I ANSWER. I SENSE HIS POSITION AND STRIKE OUT AGAIN. I KNOW I HAVE MISSED, BUT I ALSO KNOW I DID BETTER THAN BEFORE...
MY MASTER DOES NOT FALTER IN HIS LESSONS. YET, I KNOW HE IS GREATLY TROUBLED. IT HAS BEEN BUT A SHORT TIME SINCE THE DEMONS, THE ONI, APPEARED IN OUR LAND, AND WANTONLY SLAUGHTERED MANY OF LORD SUGAI'S FRIENDS...
... IT IS A MOST DISHONORABLE THING, AND IT IS EVEN SAID THAT THE SHOGUN HIMSELF, TOKUGAWA TSUNAYOSHI, IS SO FILLED WITH RAGE AND SHAME THAT HE CANNOT EAT OR DRINK...

THOSE WHO WERE KILLED BY THE DEMONS WERE OLD MEN, LIKE MY SENSEI, SAMURAI WHO HAD PUT AWAY THEIR SWORDS TO PURSUE THE GENTLER ARTS. THUS, THEY WERE UNARMED WHEN THE DEMONS FELL UPON THEM. STILL, THEY FOUGHT WELL BEFORE THEY DIED...
LORD SUGAI IS A WISE AND REVERENT MAN. IN HIS MEDITATIONS, HE SEES THINGS THAT OTHER MEN DO NOT. HE HAS PEERED INTO THE DEMONS' DARK HEARTS AND HE HAS SEEN THEY ARE HUNTERS, AND NOT TRULY WARRIORS AT ALL...
STILL, THEY HAVE A KIND OF HONOR OF THEIR OWN, BECAUSE LORD SUGAI HAS SEEN ONE DEMON CONDEMN ANOTHER OF HIS KIND. THE ONI SENSED GREAT COURAGE IN THE OLD SAMURAI, AND MARKED THEM AS WORTHY FOES... IF THEY HAD STOPPED TO LOOK FURTHER, THEY WOULD HAVE SEEN THAT THE OLD MEN HAD LONG PUT THEIR WEAPONS ASIDE...
ALL THIS MY SENSEI TOLD HIS SHOGUN, THE GREAT TOKUGAWA TSUNAYOSHI. THE SHOGUN SENT HIS ARMY AGAINST THE DEMONS. THERE WAS A GREAT AND TERRIBLE BATTLE, AND WHEN IT WAS DONE, NEARLY A THOUSAND MEN LAY DEAD AND DYING IN THE FIELD. MANY OF THOSE WHO SURVIVED COULD NOT LIVE WITH THEIR SHAME...
LORD SUGAI WAS IN THE SHOGUN'S PRESENCE AFTER THE MASSACRE ON THE PLAINS. HE HAS TOLD ME WHAT OCCURRED. THE SHOGUN WILL NOT SEND HIS ARMY OUT AGAIN. HE WILL CHOOSE ONE CHAMPION FROM AMONG HIS SAMURAI, AND SEND HIM TO CHALLENGE A SINGLE DEMON IN THE FIELD...

THE SHOGUN'S WORDS WERE IN MY MIND WHEN IT HAPPENED. I WAS THERE, IN THE COURTYARD, UNDER THE MORNING SUN. THEN SUDDENLY AN ARROW FROM THE GODS STRUCK MY HEART. MY HEAD WAS FILLED WITH FEARSOME THOUGHTS, AND THE WORDS I SPOKE DID NOT COME FROM ME AT ALL ...
"I MUST DO IT," I TOLD MY MASTER. "I MUST FIGHT THE DEMON." "WHAT!" LORD SUGA! WAS CERTAIN I HAD LOST MY SENSES. "YOU ARE NOT A SAMURAI," HE SAID. "YOU ARE A BOY, AND YOU ARE BLIND." "THESE THINGS ARE TRUE," I SAID. "STILL, I MUST BE THE--
YAAAAARGH!
>DEAD..
>..IS GOOD!<
NO! NO! PLEASE, NO!
NO! NO! N--
JUTA-- IT'S ALL RIGHT. YOU WERE DREAMING, OKAY?
WASN'T... ANY DREAM.
WHAT?
I SAW HOW IT STARTED. HOW IT HAS TO END. IT... TAKES ME, ELAINE. I BEG IT TO LET ME GO I FORGET ABOUT HONOR AND EVERYTHING ELSE, I'M TOO GODAMNED SCARED TO CARE...
BUT YOU DON'T KNOW THAT'S HOW IT--
NO. THAT'S IT. THERE'S NOTHING AFTER THAT...
TO BE CONTINUED

RICHARD FIGUERA USED TO BE A GOOD NEWSPAPERMAN. BUT RIGHT NOW, HE IS BECOMING SOMEONE ELSE.
MAD DOGS
SOMEONE WHO CAN NO LONGER THINK STRAIGHT.
SOMEONE WITH FEWER AND FEWER MEMORIES.

AND THE MEMORIES HE STILL HAS ARE MORE LIKE NIGHTMARES.
DAILY POST
EXCELLENT ARTICLE, FIGUERA. YOUR BEST YET.
MATLOCK OVER AT THE EXAMINER THINKS SO TOO
I CAN'T BELIEVE YOU'RE STILL TRYING TO GET THAT RAISE OUTTA ME. YOU MAKE MORE THAN ANYONE ELSE ON STAFF.
TELL YOU WHAT, HENDERSON, IF YOU CAN GUARANTEE A PULITZER FOR ME THIS YEAR, I WON'T ASK FOR ANOTHER DIME.
YOU KNOW, WHEN I WAS A REPORTER, I DUG UP POLITICAL CORRUPTION BECAUSE I THOUGHT THE PEOPLE HAD A RIGHT TO KNOW.
ADVANCING MY CAREER WAS SECONDARY.
I'VE HEARD IT ALL BEFORE.
TRUTH, JUSTICE, AND THE AMERICAN WAY!
YOU CRACK ME UP, HENDERSON. YOU REALLY CRACK ME UP.

I'VE GOT SOME GOOD NEWS.
TOMORROW WE'RE GOING TO START YOU ON ORAL MEDICATION.
NO MORE NEEDLES. ISN'T THAT NICE?
HMMMPF! I GUESS THERE'S JUST NO PLEASING SOME PEOPLE.
WHAT THE HELL YOU STARING AT, "HUEY"!?
NOOOOOOOO
PLEASE PLEASE PLEASE PLEASE
HAHA HA HA!

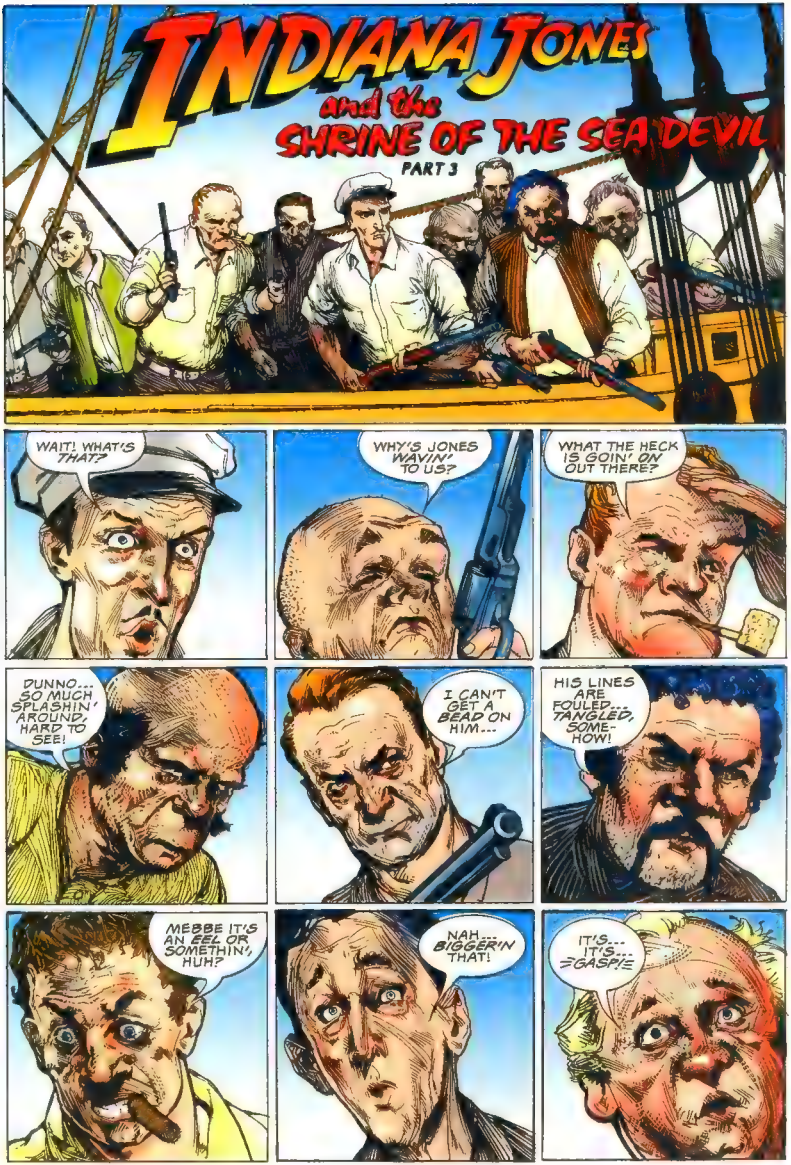
C'MON, DYLAN, TIME TO GIVE OLD TAZMO DEE A BATH.
TAZMO DEE?
YEAH, YOU KNOW, THE "DEVIL."
NO! NOT ME! HE NEARLY KILLED ME LAST TIME. YOU CAN GET ZIMMOR TO HELP YOU ON FRIDAY.
BUT IT'S BEEN ALMOST A MONTH SINCE HIS LAST BATH.
SO WHAT'S THE HURRY?
EXCUSE ME. CAN YOU TELL ME WHERE RICHARD FIGUERA IS?
RIP-ROARING RICHIE? HE JUST MOVED HIM INTO THIS WARD LAST WEEK.
YOU AIN'T HIS WIFE, ARE YOU?
RICHIE?
I DON'T KNOW WHY YOU KEEP COMING HERE, HONEY.
HE'S NOT GOING TO TALK.

I CAN'T GIVE UP ON HIM. I JUST CAN'T
IF YOU SAY SO.
HI, RICHIE. IT'S ME, SUSAN
HOW ARE YOU TODAY.
I, UH, BROUGHT YOU SOMETHING.
IT'S AGAINST THE RULES, I KNOW, BUT...
THIS IS THE PAPER YOU USED TO WORK FOR, RICHIE.
REMEMBER?
OH GOD.
DAILY POST
GOV. HARRIN KILLED IN CAR WRECK

OH, PLEASE, RICHIE, COME BACK TO ME.
COME BACK TO ME
THAT'S IT, HONEY VISITING HOURS ARE OVER.
OKAY.
YOUR BOYFRIEND SAY ANYTHING TODAY?
NO.
"NOTHING."
POST
Oct 11, 1992
MOON BOY
YOU GUYS ARE IN BIG TROUBLE
BY ASPIRING DEEP BEAM BILL BROOK

SAY HELLO TO THE AUDIENCE, DUMMY.
TOO BAD YOU AIN'T A VENTRILOQUIST. THAT'S THE ONLY WAY YOU'LL EVER HEAR HIM SAY ANYTHING.
WEIRD. LONG AS ANYONE'S AROUND HIM, HE CAN'T EVEN TWITCH.
FORGET THAT. LET'S HAVE HAVE SOME REAL FUN.
CLICK
YOU DON'T LIKE THAT MUCH, DO YA, "HUBY"?
PLEASE DON'T HURT ME.
EEEEEEE
YOU CAN SQUEAL BETTER THAN THAT, PAL
A FLICKER OF ANGER--
MM-MM... NIT 'EM.

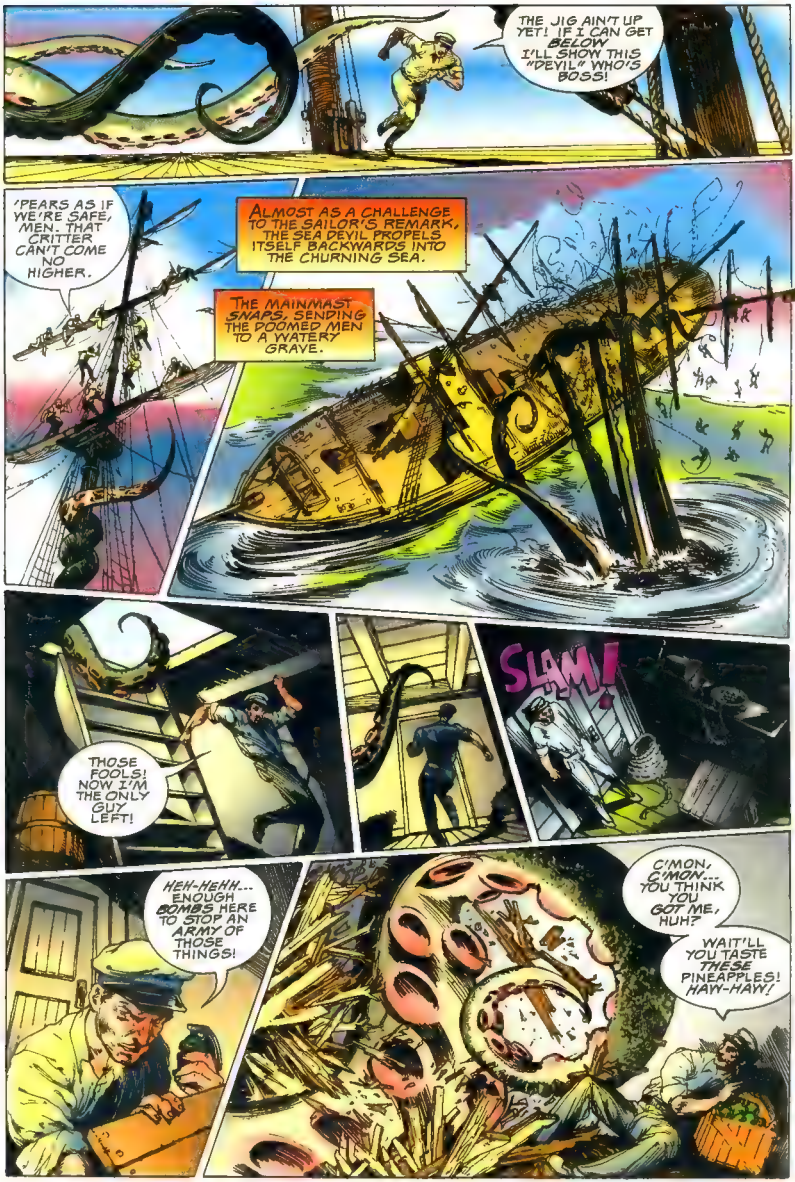
WHATEVER YOU SAY?
--SPARKS LIFE--
HIT THEM BACK!
CRACK
--AND HOPE.


INDIANA JONES
and the
SHRINE OF THE SEA DEVIL
PART 3
WAIT! WHAT'S THAT?
WHY'S JONES WAVIN' TO US?
WHAT THE HECK IS GOIN' ON OUT THERE?
DUNNO... SO MUCH SPLASHIN' AROUND, HARD TO SEE!
I CAN'T GET A BEAD ON HIM...
HIS LINES ARE FOULED... TANGLED, SOME-HOW!
MEBBE IT'S AN EEL OR SOMETHIN', HUH?
NAH... BIGGER'N THAT!
IT'S... IT'S... =GASP!=

IT'S THE SEA DEVIL, HIMSELF!

GET BACK HERE, YOU COWARDS! THIS IS NO DEVIL, JUST SOME FREAK OF NATURE!
IT'S LIKE SHOOTIN' AT A BOWL O' JELLY!
THIS IS ALL YOUR FAULT, TURPS!
THE LEGEND WAS TRUE, AND NOW WE'RE ALL DOOMED!
QUICK, LADS, PULL FOR YOUR LIVES!
THERE'S STILL A CHANCE TO ESCAPE IN THE PORT BOAT!
CRASH

BLAST IT! GUNS HAVE NO EFFECT ON THIS THING!
WATCH WHAT AN AXE CAN DO!
HAH! I'VE BEEN ON SHIPS WHERE WE EAT THIS FOR BREAKFAST!
LOOK OUT!
KA-CHONK!
AHOY, TURPS! GET ALOFT WHERE IT'S SAFE!
YAHHHH
LOOK SHARP, CASPER! WHILE THE MUTINEERS ARE BUSY I SUGGEST WE ABANDON SHIP.
MIGHTY DECENT OF THE HANDS TO LAUNCH A BOAT FOR US.
YES, MY ONLY REGRET IS DR. JONES COULDN'T SHARE IN OUR GOOD FORTUNE.
STILL DAZED FROM THE PUMMELING BY THE SEA DEVIL, INDIANA FAILS TO REALIZE HE WAS A PAWN IN A DEADLY GAME OF TREACHERY...
I'D BE PUSHING UP SEAWEED IF IT WEREN'T FOR THIS FLOATING PLANK!
SUCH INCREDIBLE STRENGTH! THOSE TENTACLES CRUSHED MY DIVING HELMET LIKE PAPER. THE CREW MUST'VE DIVERTED ITS ATTENTION AND SAVED MY LIFE!
UNNNHH... THIS DEEP-SEA SUIT HAS ME WEIGHED DOWN. MAYBE I CAN PADDLE OVER TO THE SHIP AND THEN...
WHAT?!


THE JIG AIN'T UP YET! IF I CAN GET BELOW I'LL SHOW THIS "DEVIL" WHO'S BOSS!
'PEARS AS IF WE'RE SAFE, MEN. THAT CRITTER CAN'T COME NO HIGHER.
ALMOST AS A CHALLENGE TO THE SAILOR'S REMARK, THE SEA DEVIL PROPELS ITSELF BACKWARDS INTO THE CHURNING SEA.
THE MAINMAST SNAPS, SENDING THE DOOMED MEN TO A WATERY GRAVE.
THOSE FOOLS! NOW I'M THE ONLY GUY LEFT!
SLAM!
HEH-HEHH... ENOUGH BOMBS HERE TO STOP AN ARMY OF THOSE THINGS!
C'MON, C'MON... YOU THINK YOU GOT ME, HUH?
WAIT'LL YOU TASTE THESE PINEAPPLES! HAW-HAW!

UNNNHH...WHEN I'M FINISHED WITH YA THERE WON'T BE ENOUGH LEFT FOR AN ITALIAN DINNER!
GO AHEAD...GIMME YOUR BEST SHOT... I CAN TAKE IT, SEE?!
=GASP!= KEEP IT UP, PAL! THINK THIS HURTS? UNNNHH...
THESE... GRENADES OUGHT... TO EVEN... UP THE... ODDS...
INDIANA CLIMBS ABOARD TO WITNESS A HORRIFYING SPECTACLE...
LAUGH THIS OFF, YOU...
WHACK
CLICK CLICK CLICK
TURPS! LOOK--
CLICK CLICK CLICK
YAAAAAH
BOOOOOM

LONG SHOTS

10956 SE Main Street, Milwaukie, OR 97222

Welcome to the first installment of "Long Shots." We got a bit of mail on *DHC* #1, most of it positive, some of it negative; and everyone, it seems, had a favorite story — which is exactly the way we intend this anthology to be: a little something for everyone.

Joseph P. Menta, Jr.
7704 Delphi Place
Philadelphia, PA 19153

Dark Horse Comics, huh? All in all, issue #1 wasn't too bad. Not spectacular, mind you, but not too bad. It was pretty good, in fact. There's stuff to build on here.

After reading this first issue, it occurred to me to suggest that you include something other than just science-fiction strips in the future. You know, maybe a detective strip, a western, maybe even a funny animal piece might be nice. But then I remembered that you have *Dark Horse Presents* for those sorts of things.

But considering further, my suggestion still stands. Is it your assumption that only the "mature audience" aimed for by *Dark Horse Presents* is flexible enough to give something other than superheroes or science-fiction adventures a try? If I were you, in the future I'd make two stories in *Dark Horse Comics* be along the lines of those in the first issue (SF/adventure or SF/horror) and I'd use two of my above suggestions, or something else not in the usual vein, for the other two stories. The two SF stories would initially grab the younger readers I think you're aiming for here, and the other two types of stories would introduce them to a kind of comics story they may not have tried yet (and maybe get them to pick up *Dark Horse Presents* for more of that kind of thing). You should think about it.

Okay, a real quick overview before I go: the "Predator" story was pretty good and got things off to a bang-up start (it'll be interesting to see if all chapters of this story will also be wordless). "Time Cop" was okay (with very nice art, by the way), so we'll see where it goes. Ironically, I found "Renegade," the most non-mainstream of the bunch, to be the weakest entry. In fairness, though, Mr. Claremont may just be taking his time building his foundation before cutting loose (we've only seen eight pages, after all). And finally, "RoboCop" provided simple, fun, superhero adventure, and there's certainly nothing wrong with that (and along with "Time Cop" had some of the best art in the book). Oh, and the fold-out Dave Dorman cover was great!

So, I'd give your first issue about a B-/C+. Okay, closer to a B-. Anyway, I'll be sure to pick up issue #2 to see what you have in store next time, so I guess that's the only grade that counts.

Good luck with your new title!

❖ ❖ ❖ ❖ ❖

Robert Knaus
320 Fisher St.
Walpole, MA 02081

Congratulations on the excellent first issue of *Dark Horse Comics*. Dave Dorman's wraparound, double-gatefold cover was fantastic. Give that man a raise! Ian Edginton, Rick Leonardi, and Dan Panosian's "Predator" story was very good, considering that not a word was spoken. Verheiden, Hester, and Warner's "Time Cop" was great. The writing and artwork were both top-notch. "Renegade," unfortunately, was boring. Vince Giarrano's art was great, but the story was dull. My favorite story was the "RoboCop" feature. John Arcudi's script was great, and John Paul Leon and Jeff Albrecht's artwork was nicely detailed. The colors were nicely done throughout. All in all, *Dark Horse Comics* #1 was great. 'Til next time I'm outta here!

❖ ❖ ❖ ❖ ❖

Uncle Elvis
Westport, CT

Re: *Dark Horse Comics* #1

With the exception of the Dave Dorman cover I thought this debut issue was entirely lackluster. The art was weak. The stories, especially Chris Claremont's, were weak. And I won't be back for another outing.

Seeya in *DHP*.

❖ ❖ ❖ ❖ ❖

Mark Lucas
1100 Granville Ave. #2
Los Angeles, CA 90049-6026

I wanted to take a moment to thank Dark Horse for *Dark Horse Comics*. Anthology titles have not fared well in recent years. Only Dark Horse and Marvel have been able to produce long-running successful books in this format. While others may wonder why you're releasing a second anthology title with *Dark Horse Presents* the showcase it is, my feeling is that more is better. Hopefully *DHC* will provide another outlet for new, exciting, and innovative works.

As for the premier issue, I found it much like other anthology books. There was some outstanding material and some material which didn't work for me. "Time Cop" proved both simultaneously. I enjoyed Mark Verheiden's script but found the character uncharacteristically derivative of others. I hope this will change as his adventures are presented in full. Chris Claremont's "Renegade" was the summit of this issue. In what proved artistically to be a talking heads story (albeit a wonderfully drawn one), Chris proved his capability at writing an involving story. I found it gripping, even though we're still in the dark as to the details. Marvel's loss is Dark Horse's gain, I suppose.

I'm looking forward to more inviting material in *DHC*. One question, though: why is the cover price only 25 cents greater than *DHP*? I find both are bargains for the return, but is color that marginal an extra cost?

Yes, 25 cents may seem marginal when considered in the context of the cover price of a single issue of a comic book, but when you consider the print run of a comic like DHC, that 25 cents per book contributes mightily toward the additional creative costs for colorists, as well as the added production costs involved in producing color separations and color printing (I'll let you do the numbers . . .).

❖ ❖ ❖ ❖ ❖

Scott Haan
920 State St.
Lafayette, IN 47905

I'm usually not a big fan of anthology books, but Dave Dorman's fantastic gatefold cover for *DHC* #1 (is that an acceptable abbreviation yet?) was enough to get me to pick up the first issue; and now that I've read it, I see a lot of potential here! One of the main reasons I don't buy *DHP* is that it's in B&W, and I just haven't seen enough proof that B&W can be exciting. But the coloring in *DHC* #1, especially Gregory Wright's work on the "Predator" story, was top-notch and a big plus in my book. So I guess I'll comment briefly on each of the stories in the book:

The strong point of "Predator," Part 1 was the writing; without using a single word, Ian Edginton made me think — and think hard — about how similar humans and Predators can be. The comparison was chilling, and extremely well-done. I'm not acquainted with Mr. Edginton's past work, but I can tell he's got a good grasp of what makes a good story. I wish I could be as complimentary about the art, but to be brutally honest, Rick Leonardi's work seemed a little rough. The main character looked rather sketchy and inconsistently drawn, and in a few pages (especially page 2), the action was rather unclear. Not bad overall (in fact, page 6 was great), but vague and ambiguous in places.

"Time Cop" didn't really get me excited about the story until the last few pages, and physical similarities made it difficult at times to tell the characters apart, but these are really my only complaints. Mark Verheiden

and Phil Hester did a nice job. "Renegade" was an involving story from the beginning, with nicely thought-out and sometimes extremely emotional dialogue; very distinguishable characters with consistent personalities were a plus as well. I'm looking forward to finding out what Ash does next issue; this situation intrigues me. And finally, we have the highlight of *DHC* #1, "RoboCop"! The mood that the artists and colorist evoked was perfect, and reminded me a lot of some Frank Miller/Klaus Janson collaborations in the past. (High praise!) The only problem is a minor one: RoboCop seemed somewhat out-of-character, standing around an awful lot and occasionally looking bewildered. He just seemed more passive than I'm used to, I guess.

Well, all in all *DHC* #1 was a wonderful read, well worth the money and definitely enough to get me to come back for more. Keep up the quality and I may have to reconsider my stance on anthology titles. Thanks for listening.

Thanks, Scott, you've given me the perfect opening to plug some exciting, well-written, and stimulating black-and-white books on the market right now — try Mark Schultz's (all too infrequent, but on-going) *Xenozoic Tales* from Kitchen Sink, *Madman* published by Tundra, and Dark Horse's own *Deadface: Earth, Water, Air, and Fire* miniseries by Eddie Campbell. Incidentally, if you liked Ian Edginton's work on the "Predator" story in DHC, be sure to check out his *Aliens: Rogue* miniseries coming from Dark Horse in 1993, with art by Will Simpson.

❖❖❖❖❖

Jacob Gilbert
118 4th St., Apt. 1
Troy, NY 12180

Re: *Dark Horse Comics* #1

"Predator: Rite of Passage" — Sometimes pictures are enough. NOT! What is the protagonist thinking? Inquiring minds want to know! Score — 9.

"Time Cop" — Interesting. Can this guy be spun into his own book? Eight pages simply ain't enough! A 10.

"Renegade" — At last, Claremont comes up with something that I can appreciate! I grew bored with the X-Men long ago because for every subplot resolved, three more would emerge. Maybe Chris has found that sci-fi is his true calling. Giarrano looks best in color as opposed to black and white. A 9.

"RoboCop" — Marvel should never have let this dude get away, even if the stories were less than spectacular. This case has no beginning in all actuality, so we must needs backtrack. When is RoboCop's third movie coming out, anyway? An 8.

See you in 30.

❖ ❖ ❖ ❖ ❖

Mike Farmer
8745 Lake Glen Court
Alpharetta, GA 30202

The premier issue of *Dark Horse Comics* was a pleasant surprise! I had heard and seen no ads until this issue hit the stands, so I was caught totally off guard! Anyway, this title has great potential for showcasing some of Dark Horse's more popular characters in color rather than the black and white that *Dark Horse Presents* offers.

Dave Dorman provided a beautifully painted cover and I hope you keep the four-page gatefold for each issue. As for the features, I love all four of them! "Predator" and "Renegade" stand out as the two best, with "Time Cop" in second and "RoboCop" in third.

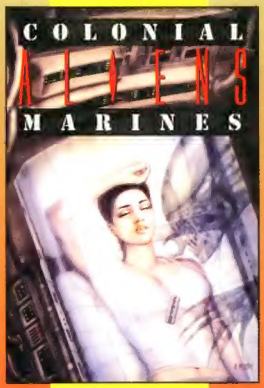
Dark Horse has never let me down in the quality department, so I'm eagerly anticipating the variety of talent that will showcase these pages in the future.

Up next issue, look for the beginning of a new RoboCop story, "Invasions," by Steven Grant, Nick Gnazzo, and Bruce Patterson, the continuation of our "Mad Dogs" and "Predator: Blood Feud" stories, and the exciting conclusion of Gary Gianni's Indiana Jones tour de force. 'Til next month...

— Bob Cooper

ACTION AND ADVENTURE

PREDATOR: RACE WAR
#1
ANDREW VACHSS
RANDY STRADLEY
JORDAN RASKIN
BOB WIACEK
DAVE DORMAN



ALIENS: COLONIAL MARINES
#2
CHRIS WARNER
TONY AKINS
PAUL GUINAN
ROBERT MENTOR

THE YOUNG INDIANA JONES CHRONICLES
#12
DAN BARRY
GORDON PURCELL
LOUIS B. DANIEL

TERMINAL POINT
#1
BRUCE ZICK

DARK HORSE COMICS

FROM DARK HORSE COMICS

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The Finish Line

BURSTING AT THE SEAMS

Seems we no sooner get the walls settled, desks in place, and phone extensions caught up, then we hire new people, open up a new division, or just plain grow. The editorial department's no exception; if you're the sort who reads through the masthead, I'm sure you've noticed that we're up to our gills in names. If you're a long-time comics fan, I'm sure you recognize quite a few of those names—if not, read along—they'll all be familiar soon.

First there's **Barbara Kesel** (*a.k.a.* me), managing editor. I do just that—manage the editors. I also oversee the master publishing schedule and try to keep everything on track. I came to Dark Horse by way of DC Comics, which was fun, but nothing compares to Dark Horse. You've been hearing from some of the editors in The Finish Line, but I'd like to introduce you to the whole amazing crew.

Jerry Prosser, editorial coordinator, is our troubleshooter. Now that we've gotten so big, it's his job to keep things moving smoothly between editorial and other departments, while also making sure the editors have enough books on their schedules without being overloaded.

Randy Stradley is now our creative director. To ensure that we don't ever sacrifice quality for quantity, Randy watches over the storylines and production of all the series. He also works with our publisher Mike Richardson to develop new series, new ideas, new talent, and new directions for Dark Horse.

Bob Schreck, our special projects director, has an interesting spread of odd projects. He's always scouting out on the fringes, looking for what's new and different.

Chris Warner is responsible for in-house development. He races from his computer to his drawing board, creating the structure and image of new ideas, many of which you'll be seeing next summer.

Diana Schutz came to Dark Horse from Comico, which she and Bob Schreck helped build. When she left Comico, some parts followed. For instance, Matt Wagner's *Grendel* started there, but now has a new home with Dark Horse. If you haven't been following ***Grendel: War Child***, you're missing a treat!

Anina Bennett got her training at First Comics. Like Diana, she left her old company for Dark Horse, but couldn't completely escape. Anina edited *Nexus* at First Comics. When she got to Dark Horse, she was surprised to see that one of her first assignments was…***Nexus***!

John Weeks began as an intern at Eclipse, then was tossed into the world of manga at Dark Horse. He handles all our Japanese comics, when he's not acting as the Dark Horse D.J.

Dan Thorsland jumped from DC to Dark Horse, going from *Superman* to Ripley as he found himself in charge of eight mini-comics for Kenner's *Aliens* toys. He's editing Dark Horse's first *Aliens* monthly comic, ***Aliens: Colonial Marines***, coming in January 1993.

Ryder Windham hails from Fantagraphics, where he worked on both their Monster and Eros lines. Now he's at work on some upcoming *Aliens* projects and ***The Young Indiana Jones Chronicles***.

Kij Johnson, our collections editor, comes from TOR Books in New York. She's responsible for all the collections you'll be seeing in 1993 and on, as well as several upcoming novels and graphic story albums.

Jennie Bricker, associate editor, came to us from Aster Publishing in Eugene, Oregon. She edits ***Cheval Noir*** and other titles and acts as liaison to Dark Horse U.K.

Our assistant editors are **Bob Cooper** and **Edward Martin III**. Bob edits ***Dark Horse Comics*** and Edward edits our upcoming trading card line.

Chris Chalenor and **Monty Sheldon** make up the editorial production staff. They do art and lettering corrections, all pasteup work, and shoot negatives on black-and-white books.

Debbie Byrd, trafficker, keeps track of where everything is.

Suzanne Taylor, proofreader, makes sure we can read everything clearly.

In addition to the World's Greatest Comics, I think we can also say that we have got the World's Greatest Editorial Team! Watch this space—you'll be hearing from them all!

—Barbara Kesel

DECEMBER CHECKLIST

SHIPPING DECEMBER 1
- ☐ Aliens Volume 2 #1 (U.K. Edition)
- ☐ Aliens vs. Predator Hardcover Collection
- ☐ Aliens vs. Predator Softcover Collection
- ☐ The Blue Lily #1
- ☐ Classic Star Wars #5
- ☐ Dark Horse Presents #69
- ☐ Flaming Carrot #30
- ☐ Grendel: War Child #5
- ☐ The Mask Returns #4
- ☐ The Minotaur's Tale
- ☐ Nexus: Alien Justice #1
- ☐ Primal #2
- ☐ The Residents: Freak Show Limited Edition
- ☐ Ring of Roses #2
- ☐ The Venus Wars II #7

SHIPPING DECEMBER 8
- ☐ Alien^3 Movie Special #1 (U.K. Edition)
- ☐ Cheval Noir #37
- ☐ Caravan Kidd #6
- ☐ Fat Dog Mendoza
- ☐ John Byrne's Next Men #9
- ☐ The Young Indiana Jones Chronicles #10

SHIPPING DECEMBER 15
- ☐ Dark Horse Comics #5
- ☐ Herbie #4
- ☐ The New Frontier #3
- ☐ RoboCop: Prime Suspect #3
- ☐ Version #1.1
- ☐ Virus #1

SHIPPING DECEMBER 22
- ☐ Dark Horse Insider #14
- ☐ Thirteen O' Clock

editorial staff
Anina Bennett, Jennie Bricker, Debbie Byrd, Chris Chalenor, Bob Cooper, Kij Johnson, Edward Martin III, Jerry Prosser, Diana Schutz, Monty Sheldon, Suzanne Taylor, Dan Thorsland, Chris Warner, John Weeks, Ryder Windham

product development
Randy Bowen

production
Cary Grazzini, Brian Gogolin, Heather Hale, Joey Kamei, Diane Kintrea-Wassman, Rich Powers, Professruss, Carolyn Scheuermann, Marty Todd, Debra Watts

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SALUD.
TO THE MINUTE-MEN.
PAST, PRESENT...
...AND FUTURE.
Heine
BROUGHT TO YOU BY THE SAINT